

Articles Related to Noh Derived from the Diary of Kazuramaki, Masaoki

data, citation and similar papers at core.ac.uk

brought to you by

provided by Waseda University

Nozomi FUKAZAWA, Chiho YANASE, Mikio TAKEMOTO

The *Kazuramaki, Masaoki Diary* is the personal diary of Kazuramaki, Masaoki (1656–1705), an attendant to MAEDA, Tsunanori (1643–1724), the fifth lord of the Kaga Domain. This diary belongs to the Kaetsuno Collection at Kanazawa City's Tamagawa Library. This diary is not an “official” diary, which does not discuss Masaoki's private life but, rather, records in detail the everyday life of Lord Tsunanori. From this diary, the sections concerning Noh have been derived, for which simple explanations are provided. The period around 1686 (Jokyo 3), from January to March, is examined.

Keywords: Kaga domain, KAZURAMAKI Masaoki, Kyogen, MAEDA Tsunanori, Noh

Reprint of Chikusei Mimura's Diary, *Fushusodo Nichireki*, Vol. 25

The Research Group of Chikusei Mimura's Diary

Volumes 78 and 79 of Chikusei Mimura's diary, *Fushusodo Nichireki* (published between March 14, 1934 and August 24, 1934), were printed in this university's journal. Chikusei Mimura (1876–1953) was an expert in writing, seal engraving, classical literature, liberal arts, topography, and folklore. He had the opportunity to meet many important history researchers of his time. The Tsubouchi Memorial Theatre Museum holds 145 volumes of Chikusei Mimura's diary (1913–1953), which are valuable as they describe people's behavior during that period and their content are substantiated by rich academic knowledge.

Keywords: Chikusei Mimura, diary, bibliography, calligrapher, book collector

(Reprint of the Letters sent to Shoyo Tsubouchi 2)
Reprint of the Letters from Yaichi Aizu to Shoyo Tsubouchi (2)

Akira KIKUCHI, Kaoru MATSUYAMA, Kazuko YANAGISAWA,
Kuniko HAMAGUCHI

This is a reprint of the letters from Yaichi Aizu to Shoyo Tsubouchi. The letters are part of the collection (128 copies) written by Yaichi Aizu and in possession of Waseda University's Tsubouchi Memorial Theatre Museum. This is the first publication of those letters included in this volume (48 copies) and previous volume (80 copies), with commentary and footnotes, contributing to the research on Shoyo Tsubouchi and Yaichi Aizu.

Yaichi Aizu (1881—1956) was a professor of Oriental art history in Waseda University.

He was also famous for his numerous excellent works as a poet and a calligrapher.

The close relationship between Yaichi and Shoyo lasted for 30 years. Those letters, in which Yaichi's thoughts and feelings are openly expressed, are valuable for the study on Yaichi. The reprinted letters were mostly about the establishment of the Oriental art history lecture at the university, thereby providing clarity to the history of the introduction of the subject.

Keywords: Yaichi Aizu, Shoyo Tsubouchi, Letter, Oriental art historian,
Calligrapher

A Study of Saruwaka Hidensho, Kotobuki Yotsugi Sambasō, and Kokon Furi Sugatami from the Former Collection of Rokugō Shinzaburō VI

Arisa AOKI

The kabuki theaters in Edo periodically gave special performances celebrating their histories. In particular, the oldest kabuki theater, the Nakamura-za, is famous for having kept records of its history and its anniversary productions. The transcriptions of the written records still exist but are few. This work introduces three new written records, for the most part relating to the Nakamura-za, from

the former collection of Rokugō Shinzaburō VI at the Tsubouchi Memorial Theatre Museum. Rokugō Shinzaburō VI started his career as a kabuki musician, but he is also known as a researcher of Japanese music. The three new records are thought to have been transcribed by him. First, *Saruwaka Hidensho* consists of one historical record and five playbooks, including the only existing script of the kabuki version of *Shiki Samba* performed in the 18th century. Second, *Kotobuki Yotsugi Sambasō* is a technique book of the dance *Kotobuki Yotsugi Sambasō* by Nakamura Nakazō I. The first half of the book is a historical record of the people of the Nakamura-za. Third, *Kokon Furi Sugatami* is an assortment of kabuki anecdotes. These materials show how the theater community in the Edo period reconsidered the definition of kabuki and handed down the history of the theater on every anniversary.

Keywords: Kabuki, new written records, Rokugō Shinzaburō VI, Nakamura-za

Pathé and Movie Theaters in Manila: The Film Exhibition from 1909 to 1910

Keiko SASAGAWA

How did the expansion of global companies into Asia change Manila's movie culture? The years of 1909 and 1910 ushered in a new era for the movie industry of the Philippines, when the world distribution network of Pathé Frères reached Asia and, thus, Manila was incorporated into its global network.

The aim of this paper is to capture the multitudinous dynamism of the Asian movie markets, which were undergoing metamorphosis in the globalization of film distribution, at the beginning of the 20th century. Focusing on Manila, this study examines how the local movie culture developed and transformed in the face of Pathé's world distribution: the proliferation of movie theaters. The period of transformation of Manila caused by Pathé was coeval with that of other countries and regions in Asia. The transformation, which was brought by various negotiations with the United States and other countries in Europe and Asia, was historically inherent to Manila.

Keyword: Manila, Pathé, Theaters, Distribution, Globalization

Characteristics of Representations of Homoeroticism in John Fletcher's Plays

Miwa TSUJIKAWA

John Fletcher was a popular dramatist in Shakespeare's age and co-authored three plays with Shakespeare. He often represented transgressive sexual relationships, such as fornication, adultery, rape, and incest, in his plays, while placing the audience in a morally safe place. This study analyzes representations of transgressive homoeroticism in Fletcher's plays. When Fletcher handles eroticism between grown men, he at times makes the scenes as parodies of romantic love between male and female, and sets characters as heavily drunk or as affected by magic love potion. When Fletcher suggests sexual intercourse between men, he uses double entendre and makes one or both characters misidentify the other as a woman or a devil by using darkness or a cross-dressing device. When he represents homoeroticism as passion that can invoke audience's sympathy, he limits the character, who expresses the passion, to women or a boy disguised as a girl. Fletcher seemed to try to give the audience various homoerotic stimulus as far as possible, using safeguards appropriate for each kind of homoeroticism.

Keywords: John Fletcher, Homoeroticism, 17th Century English Drama, Cross-dressing

Syncretic Character in Compiled Scores by a Musician in 1920s Japanese Movie Theaters: An Analysis of Compiled Score distributed by Nikkatsu for *Gunshin Tachibana-chūsa* and Characteristics of Those Handwritten by Hirano

Fumito SHIRAI

The Hirano Collection at the Tsubouchi Memorial Theatre Museum consists of musical scores that were used to accompany silent films in Japan from the mid-1920s to the early 1930s. The collection includes several types of scores, such as domestically published anthology, anthologies published by an American publisher, special scores produced by Nikkatsu production, and the handwritten collection of the parts for the domestic films. Through a detailed examination of several scores, this paper clarifies how musical accompaniment was compiled at the Nikkatsu movie theater under the influence of the Nikkatsu production and

contemporary musical culture.

First, the survey on the compiled scores handwritten by Hirano shows the formal characteristics and various functions of those scores. Second, the compiled score distributed by Nikkatsu for the film *Lieutenant Colonel Tachibana, the War God* (*Gunshin Tachibana-chūsa*) is examined. The investigation on the compiled eight themes, including music taken from imported anthologies and domestic military songs, reveals the complex practice of silent film screenings. Third, compiled scores handwritten by Hirano are analyzed to clarify the methodological change of compilation for several *jidaigeki* films (“period films”) during the mid-1920s. Findings show the increase of the mixture of Japanese and Western themes, which should be considered in the context of the contemporary movement to improve the silent film accompaniment.

Keywords: silent film, Japanese film, film music, 1920s, hand-written score

Esthetic of Existence in Non-danse: On the Performative Turn in French Contemporary Dance

Yuma OCHI

The tendency called “non-danse” emerged in France in the middle of 1990s. This tendency has a nature that negates against “*nouvelle danse*” that was developed in France in the 1980s, or earlier than non-danse. The nature of “non-danse” found in the earlier period is often interpreted narrowly as only a negation of dance.

This study offers another point of view on non-danse from which it could be considered as one that emerged from the influence of performative turn found in American postmodern dance in the 1960s. This study’s found that a number of choreographers recognize dance as not an art of movement but an art of bodies, as well as the developmental expansion of the notion of dance that include also sociopolitical problems of body and identity.

Hence, a number of choreographic works of non-danse incorporate specific forms, such as nudity, a form of “lecture-performance,” moreover could possibly approach “artistic work as life,” and “esthetic of existence,” which are notions of Michel Foucault, in an attempt to sublimate specific corporeality and life itself of dancers into artistic work.

Keywords: non-*danse*, contemporary dance, performance, lecture-performance,
Jérôme Bel

Representation of “China” in New Revue Works during the Second Sino-Japanese War: Focusing on Takarazuka Revue

Amane KASAI

During the Second Sino-Japanese War, revue works with military characters were released one after another, some of which referred to China. In this period, the revue works were often created and performed by those who had visited the army or conducted field research throughout China, although this point had not been considered important by previous studies. This paper reviews articles of magazines, particularly the Takarazuka Revue’s official fan magazine *Kageki*, examining the relationship between the experiences of revue creators or actresses in China and their creative works. In addition, it clarifies how China is represented aurally by analyzing musical scores and recordings of the revues.

The new revue works at that time combined various music, such as original songs using “the Oriental riff,” Western popular songs in the same era, and Chinese folk music. Thus, the representation of “China” in the revues reveals the crossover of multiple gazes: exoticism of China as “the other” under the influence of Western values, realism based on the experiences in China, and Pan-Asianism insisting the ideology of “Five Races Under One Union.”

Keywords: Takarazuka Revue, The Second Sino-Japanese War, China, Orientalism, Exoticism

Encountering the Reality of a Colony: The Case of *Ai to Chikai*

Sung-wook Choi

Ai to Chikai is a propaganda film directed by In-gyu Choi, from colonial Chosen (Korea), and Tadashi Imai, from Japan. Produced with the aim of encouraging Korean youth to enlist as *kamikaze* pilots, it continues to draw criticism in South Korea as a film fully in line with “Imperial Japan’s ethnocidal

policies.” Indeed, *Ai to Chikai* is filled with militarist ideology. A closer analysis of the “filmic text” shows that a number of shots cause fissures to appear among the obstinate signifiers of militarist ideology. These shots raise questions as regards “look” of the empire and “gaze” of the colony: how does the empire look at its colony and how is the colony being looked at. Does the colony conform to the imperial view (“look”) of a “good colony”? Is this imperial view filled with fissures (“gaze”) and, thus, must not be taken at face value? In this study, shot analysis was employed to examine these issues and search where the reality of a colony appears through the concepts of the “look” and “gaze.”

Keywords: Choi In-gyu, colonialism, look, gaze, *real*

Cruel Self-Mockery and Assault on Audience: A Study on Sarah Kane's Unpublished Monologues

Tomoko SEKI

This study discusses Sarah Kane's unpublished monologues (*Comic Monologue*, *What She Said*, and *Starved*); it especially focuses on *Comic Monologue* as it pointed out the significance in studies on Kane's plays. The three monologues were written before *Blasted*, which is generally known as Kane's first play, and found to contain certain recognizable tendencies connecting to her later pieces.

First, the conditions that prohibit unauthorized copying, citing, and other related actions of Kane's unpublished three monologues are explained. The earlier research by Dan Rebellato, in which he introduces these monologues' premier performances, introduced and then compared with Kane's later plays. The second section of this study provides a detailed introduction of *What She Said and Starved*, which contain information on the characters, plot, narrating style, and the speaker, among others. Finally, the dramaturgy of *Comic Monologue*, with a focus on the change of the speaker's tone, is analyzed. In this monologue, there is a radical mutation of the tone and not only evokes the audiences' self-consciousness but also rejects audiences' empathy. The result of the analysis shows that Kane was already well conscious of the audience in her first monologue. This study argues further that Kane had experimented on narration in theatre when she was starting as a playwright.

Keywords: Sarah Kane, unpublished, monologue, English Theatre, dramaturgy

The Silent Film Accompaniment by Nobuhiro Matsudaira in Nikkatsu Music Department: The Two Musical Responses to the Pure Film Movement

Kotaro SHIBATA

Nobuhiro Matsudaira was a leading film composer of Japanese silent film in the 1920s. Mostly buried in oblivion today, he composed many accompaniment music pieces as the musical manager of Nikkatsu, a Japanese film production. This study examines Matsudaira's words and music and shows two features of his work in relation to the Pure Film Movement, which had gained strength around when he began to work in Nikkatsu. One feature is the eclecticism of Japanese and Western music. It can be called a musical response to the Movement as directors in the Movement attempted to change the style of Japanese cinema into that of American cinema. The other is the reformulation of existing musical practices. Critics in the Movement criticized the use of popular Western music and female singers for their attractiveness, both of which at times exceeded the role of film accompaniment. Nevertheless, Matsudaira seemingly tried to reassess each of the practices for their appropriate effects in film accompaniment. In the last section of this work, a number of Matsudaira's surviving scores from the "Hirano Collection," which includes precious materials used in the 1920s movie theater, are examined to show his two responses to the Movement more concretely.

Keywords: Film music, silent film, Western music, Japanese Film, Nikkatsu